

# The Musical World

PUBLISHED EVERY THURSDAY AT NOON.

No. 2.—VOL. XX.

THURSDAY, JANUARY 9, 1845.

{PRICE THREEPENCE.  
{STAMPED, FOURPENCE.

## ANTIGONE.

The second and third performances of this noble lyric tragedy have fully established its success. Though we cannot but regret any deviation from the score of Mendelssohn, we are constrained to admit the necessity of the precaution adopted on Saturday night—that of omitting the unaccompanied *quartet*, and one or two short solos, with which the principals made such havoc on the first representation. These, however, are to be restored immediately—not exactly in their original condition, but with each single voice part quadrupled, or quintupled, as the case may require. By such means the desired certainty will be in a great measure ensured, and the music will stand a fairer chance of general appreciation. The band, under the superintendence of Mr. Macfarren—who is lucky in possessing a good leader, Mr. Thirlwall, to second him—improves, and in a short time will leave little cause for dissatisfaction. We must also give praise to Mr. Emile Laurent for his steady management of the choruses—who, frequently compelled to present their backs to the conductor, require a marshal in the wings, to keep them in order.

We disagree materially with the opinions of the *Times*, in regard to the music of Mendelssohn—while we cannot withhold the expression of our admiration from the masterly essay on the merits and signification of the tragedy of Sophocles, which precedes the account, rendered by that most important journal, of the first representation of *Antigone*. This is evidently from the pen of a well-known and accomplished German scholar, and one of the most gentlemanly and admirable critics of the public press—John Oxenford, Esq.—whose high reputation as a man of letters, is only equalled by the universal esteem and regard which his unswerving probity and courteous liberality have won for him, from the entire body of artists and *literati* of Great Britain. We are anxious to take from his shoulders, however, the responsibility of the off-hand and irreverend way in which the sublime music of Mendelssohn is criticised. We say, without hesitation, that we do not think he wrote that portion of the article—which, coming after the proem, has the effect of a scene added by Colley Cibber to a play of Shakspeare—or of something no less disproportionate and ill connected.

To prove that we are not talking at random, we shall cite the remarks we allude to:—

"In composing the music to the choruses of *Antigone*, Mendelssohn does not seem to have had any notion of attempting to imitate the music of the ancient Greeks. Perhaps he believed that every attempt of the kind must fail, and that it was useless to make one. Probably he would have acted more judiciously had he completely abandoned the old style, and thrown himself into the completely modern. His music partakes, both of the ecclesiastical and the profane, of the severe and free, without being decidedly one or the other. It is too modern, and at the same time not modern enough."

We readily concede that Mendelssohn had no intention of imitating the music of the ancient Greeks, inasmuch, as the nature of that music is utterly unknown to the present generation of composers. The scant materials that we are enabled to gather from historians, give us, if any notion, a most trivial one, indeed. It is pretty evident that the Greeks knew little or nothing of harmony and counterpoint, and that their instrumentation was chiefly made up of the shrill blowings of brass instruments, and the puny whistlings of fifes—by modern courtesy called flutes. Sublimity was most likely rated by the amount of noise, and beauty by the unmuscular and effeminate breathings of the softer instruments. Had Mendelssohn attempted an imitation of these unknown and undiscoverable characteristics of our classic ancestors, he would, at the best, have rendered himself ridiculous, while giving no shadow of an idea of the Greek harmony and melody to his hearers. His efforts would have involved much of the ludicrous effect of the "dinner after the manner of the ancients," so graphically described by Smollett in his *Peregrine Pickle*. As well might a postdiluvian zoologist attempt an analysis of the habits and nature of the Mammoth—or an *uninitiated* British musician, from Berners Street, No. 23, endeavour to propound the learning and genius of a SCHAFFNER. The qualities of either animal are unknown and inscrutable, unless by a certain gift of inspiration (or "blowing in," as Hobbes of Malmesbury has it)—possessed by few out of the neighbourhood of the Foundling Hospital. We put it to Mr. Neate, however—to give the matter a fair chance of solution—who, though ignorant of any information relative to the Mammoth, understands (as we are told) the peculiarities of the animal called SCHAFFNER—whether it be possible, now-a-days, for an artist, however gifted, to give any notion to modern ears of the Greek method of composition? We can hear Mr. Neate emphatically exclaim—"Impossible!"—and few, indeed, would differ from him. Well,

then, might the *Times* critic say—that “Every attempt of the kind must fail, and that it was useless to make one”—a plain *sequitur*.

In opposition to the *dictum* of the same writer, who asserts that Mendelssohn “would have acted more judiciously had he completely abandoned the old style and thrown himself into the completely modern”—we assert roundly, that the music of *Antigone* is neither more antique nor more modern than any other work of the composer. It is just as palpably the effort of Mendelssohn as the *Midsummer Night's Dream*, or the *First Walpurgis Night*. Mendelssohn's standard of art is by far too lofty to allow of his descending to the mimicry of styles—no matter of what age, country, or author. He has his own style—a style which God gave him, and for which he has reason to be thankful, for it is a right good one. He is a profound musician, and his extensive reading has enabled him to enrich—not to modify—his own mode of expression, by the harmonic and melodic resources of the great composers who have preceded him. He is one of the favored few, who write at once originally and without effort—in other words, *directly from the heart*.

In asserting that the music of *Antigone* “partakes both of the ecclesiastical and the profane, of the severe and the free, without being decidedly the one or the other,” the *Times* flounders a long way out of its depth; and, with all deference to so deservedly influential and distinguished a journal, utters little better than nonsense. The music of *Antigone* is in no particular ecclesiastical, and in no wise severe—but essentially, consummately, and invariably *dramatic*;—in fact, just what it should be.

The concluding paragraph—“It is too modern, and at the same time not modern enough”—is somewhat over *Hegel-ish* for our understanding. Pray what does the writer intend by *modern*? If he will condescend—which we are aware he will not—to explain his meaning, we will endeavour to show that the *Antigone* music is wholly *modern*—wholly Mendelssohn—otherwise precisely what every true artist could have wished it to be. We trust we shall not be thought either presumptuous, or extraordinarily *Gothic*, for thus humbly endeavouring to show that the *Times*, in discussing high art, with reference to the music of *Antigone*, has ventured out of its undisputed domain of politics, literature, and Schaffnology—to peculiar disadvantage.

Ere we desist, moreover, we must, humble as we are, in our capacity of veracious critics—give a plain denial to two statements made by the *Times*, in that same article, which we quote underneath:—

“Up to seven o'clock, the general belief was that the tragedy would be a failure, unless indeed it was saved by Mendelssohn's music. How have the wise been deceived. The music, as executed last night, proved detrimental, whilst the tragedy itself has been most triumphantly successful. Far from the chorus saving the tragedy, the tragedy has saved itself, in spite of the chorus.”

Up to seven o'clock on Wednesday night, we, and all who

knew, even by hearsay, the transcendent merits of Sophocles' *Antigone*—expected that the tragedy, if decently interpreted, would be a *veritable triumph*—while the intricate difficulties of the music made even Mendelssohn's most zealous advocates tremble for the issue—and it turned out precisely as was expected, by those competent to judge beforehand of the likely upshot. This, you see reader, is point blank in opposition to the *Times*—but it is not the less a fact, which we can prove by evidence. Could the critic, who so admirably discoursed of the merits of Sophocles, thus far libel the British public as to suppose they would be cold to what had warmed him into eloquence? We will not believe it.

“The tragedy, as we have said, succeeded most triumphantly, in spite of the music, and though the choruses were hissed with great intensity of purpose, the impression left on the whole of the audience at the fall of the curtain seemed to be that they had witnessed a great work, new to them from its extreme simplicity, and striking by its deep solemnity.”

And that impression was foreseen by those whose knowledge gave them right of foresight. But if the choruses were hissed at all—much less with “great intensity of purpose”—then are we ear-less, and as deaf as adders—a position to which, however, we doubt if even the thunder of the *Times*, or the roaring of the SCHAFFNER, could have the power to reduce us;—and yet are we an inferior animal—feeble bipeds—weak and mortal—irritably conscious of our insignificance.

J. W. D.

## Musings of a Musician.

BY HENRY C. LUNN.

“Why these are very crotchets that he speaks;  
Notes, notes, forsooth, and nothing!”

SCHAFNER.

No. II.

THE MUSIC OF SOCIETY.

The merry little birth-day parties of our childhood are amongst the happiest of our early recollections. In looking back upon these dreamy scenes we see before us many a group, since dispersed, and, by the enchantment of our imagination, we conjure up a mirror, in which, however cold and callous our friends may have since become, we can once more behold them as they appeared in the days of our youthful affection. Time will be busy with us all, and, in the noble struggle for existence to which we are afterwards doomed, it is often a relief to wander, in fancy, to this purer world, where all forfeits were sure to be properly “cried,” and returned to their respective owners.

A few such thoughts as these occurred to me in one of my late “musings;” and, as the fit was upon me, I stirred the fire, and resolved to make an evening of it. As, one by one, my juvenile reminiscences disentangled themselves from my brain and appeared before me, a circumstance intimately connected with them struck me as so forcibly illustrating a social custom, to which many children of a larger growth are compelled, unwillingly, to submit, that my ideas were speedily diverted into a new channel, and I determined immediately to commit my reflections to paper.

The circumstance referred to was this:—In the course of the little assemblies I have mentioned, when everything was going on as well as could be desired; when quadrilles, hunt the slipper, and other locomotive recreations had subsided into a quiescent state of juvenile enjoyment; when many a youthful gallant had, with some difficulty, fairly established himself by the side of a pair of bright eyes (for some eyes are brighter to us than others, even at that age), and one short hour, perhaps, would close the festivities for the evening;—at this very moment, I say, would the hostess advance, and request that every child (male and female) would forthwith, for the entertainment of the company, sing a song. The excuses, of course, were numerous. Some did not know an air; others

did not know a song; some could not sing; others could scarcely speak; no matter—obey they must; for the demand was at once seconded by the elders of the party.

This was called "having a little music in the evening." How often have I longed to dispute the point and become a champion in the cause; to make it an open question and take the sense of the majority; but alas, it would have been useless; the parents considered themselves duly returned to represent the children's interest, and insisted upon knowing what was good for them. As the custom became established we seldom learned anything new;—one composition was made to do duty at every party, and (like the birds) we were each known by our song.

As I grew up and mixed a little in the world, I found that the custom of "having a little music in the evening" was by no means confined to juvenile parties—nor was it (I afterwards found) at all necessary for the purpose that a particle of real musical talent should exist amongst any of the guests.

It appears an understood thing that every young lady shall be seated, in turn, at the pianoforte. What she may do when she is there matters not. Sometimes she will timidly attempt an abstruse composition, and (possessing no feeling) divest it of that very eloquence and vitality which are its chief characteristics. At other times she will venture a song, remembering but half the words, and forgetting all the accompaniment. To these several inflictions the poor victim prefers to submit rather than undergo the repeated solicitations of her friends. In the meantime the hostess is delighted. She knows that she is following the fashion, and that, accordingly, her guests must be (or ought to be) amused.

Now all this arises from the notion that the gift of music, is, like the gift of speech, common to every human being. Reasoning upon this mistaken idea, it is thought that all persons who have been compelled by custom to run their fingers over the keys of a pianoforte, or to learn, mechanically, two or three songs, should be continually called upon to display their knowledge to their friends. Nothing can be more erroneous. It is true that, in the present day, all ladies can play, but it is equally true that they can all read. It is no more necessary, then, that a young lady should play to the company because she knows her notes, than that she should read to the company because she knows her letters.

If intellectual gratification be the true aim of music, to those only who can produce such an effect should it ever be entrusted. It is by not unreservedly admitting this fact that many persons acquire an early distaste for the art: for, as it is the greatest pleasure to all its true lovers to devote their time to developing its numberless beauties, so is it the greatest misery to others to be daily fagging at a study with which they have no sympathy, and in which they feel that they are making no progress.

It may be taken as a rule that when music is not good enough to rivet the attention of all, it is invariably an interruption to the company. If it were possible to remove the mask of politeness, which compels every one to appear satisfied, we should find that, in nine cases out of ten, the lady would rather not play, and the guests would rather not listen. Were the absurdity of this double deception, then, universally recognised, all would be benefited by the change.

I am aware that, since the more practical part of the science has become a necessary portion of the education of a lady, many persons in company have tried the experiment of talking straight through the music in a spirit of reckless hopelessness: indeed they seem to look upon the conversation as a kind of accompanied recitative, and are, therefore, rather sorry when the performance is over.

This is, however, by no means the true mode of meeting the evil. Music, of all the arts, is at once the most refining, and the one capable of yielding the greatest pleasure to all classes, and it can only be for want of *knowing* it to be so that it is thus suffered to be trifled with. It has been too long regarded as a mere showy accomplishment, and takes its place (at school) with dancing and Oriental tinting.

The real object of education should be to discover where talent is, and, when discovered, to foster that talent to the utmost. Acting, then, upon this principle, it can never, rationally, be considered degrading to possess no innate fondness for music; a love for literature, drawing, and many other things may exist independently of this one. It may even happen that, although not wishing to undergo the drudgery of practice, you may experience an intense pleasure in *hearing* music, and, as society must be divided into performers and listeners, you will thus be constantly gratified without annoyance to yourself or others.

In the foregoing remarks it will be seen that I have been solely actuated by the maxim of Bentham, "the greatest happiness of the greatest number;" a maxim as applicable to sections as to the entire mass of society. The science of amusing our friends is as necessary to be studied as any other science, and if I have shown that *indifferent music, indifferently performed*, is seldom a real pleasure either to the actor or the auditor, it is only more forcibly to illustrate the fact that *good music, well performed*, never fails to delight both.

In conclusion, I would suggest that the subject be forthwith referred to

a select committee. Let those who have often suffered as I have described be called as witnesses, and the question fairly investigated. If it be found, on examination, that I am a mere blind innovator, seeking to uproot a sacred and time-honored custom, be it so—I shall not murmur at the decision. If, on the contrary, it be found that I have truth on my side—that it is a mere empty observance, which all are compelled reluctantly to follow, but which none have the courage to attack—then will a sweeping reform be loudly called for, and I shall be sufficiently rewarded by the consciousness of having won the lasting gratitude of my fellow-countrymen.

#### MUSIC FOR GENTLE AND SIMPLE.

(From the "Athenaeum.")

The relations of the artist with society have greatly changed in England since the days when "the Italian gentlewoman who would not be kissed" was exhibited as a rarity by Killigrew, and chronicled as a new-fangled luxury by Pepys—since a rivalry between Cuzzoni and Faustina could set the fashionable world on fire, and the "Ladies' Lamentation for the loss of Senesino" was shown up in Bickham's "Musical Entertainer," by the H. B. of the eighteenth century. That there is still "*furor*" left in the world, the recent progresses of Malibran, Liszt and Rubini prove; but that Patronage—as the word used to be understood—has been in some measure exchanged for Intercourse, we have frequent opportunities for observing. Need we here repeat, that conceiving, as we do, the old isolated condition of artists to be a relic of the feudalism of bygone times—that holding them entitled to a place in the world, not as "inspired idiots," but as reasonable beings—our best efforts have been always directed to raise the general tone of accomplishment as well as appreciation? The

—mere musician, scraper of cut wire,

has now but a sorry chance, even as regards the exercise of his own profession and the gathering up of its profits, when the choice lies between him and one whom habits of observation and cultivation have rendered capable of bearing a part in other worlds beside his own. Good taste and gentlemanly demeanour, if not high intellectual attainment, are indispensable now-a-days. Best of all, the general standard of morality is higher; and, let the idolaters of "Genius in its lunas" say what they will, not one flight of fancy need therefore be sacrificed, nor one brilliant thought suppressed.

But though it can never be supposed that we recommend mean or mercenary aims to the artist, it is needful at this particular epoch, when new undertakings are propounded, to ask, whether there be not too much of that spirit abroad which invites him—in the style royal—to be the benefactor, instead of the benefited? It is really painful to advert to the doings of some great persons who pass off their wish to procure choice amusements at cheap rate for friendship and sympathy with the artist. Yet there are houses—rated highly in the Red Book—which subsidize for entertainment on the alms they can "beg, borrow, or steal" out of unwary foreigners; and thrive thereupon to a point at which even the more experienced are awed, for policy's sake, into conformity. Would that musicians generally had more moral courage—(twin brother of genuine courtesy)—but would that some of their patrons, so-called, had more nobility! The lack-a-daisical raptures of the Fools of Quality, which Swift and Hogarth satirized, were surely better than the anxious civility of Mendicants of Rank. It is sad, too, to see artists lending themselves to an intercourse so unequal and so degrading; to hear of cheap concerts for the aristocracy, where the genius, which is voted to be beyond all remuneration, is paid with sweet words. What a displacement is here! What an obligation laid on the wrong parties! Even supposing the existence of an indirect bargain, that, for such and such "suit and service" the artist is to be requited with so much "countenance" on some future occasion, there is something equivocal in this conjunction of performer and listener destructive of proper independence in the one, and honest, unbiassed sympathy in the other. We are no advocates for exclusive music; on the contrary, we would have the best fruits of the Art popularized, and rendered accessible by every conceivable device; we would encourage every combination of artists among themselves for purposes of Art—*clique* being barred out as zealously as discord—we would qualify them for an equal and generous intercourse with the refined intelligences of all classes; but it seems to us as unfair to lure them into entertaining, on reduced terms, those best able to remunerate them, as it would be preposterous to call on the nobility to throw open their picture-galleries, and parks, and pineries, to the gentlemen of the Philharmonic orchestra, and the ladies of the Opera stage. To confound "love" and "money" in any given business transaction between the rich and the less rich is ridiculously absurd, and must end in mutual estrangement and loss of respect.



The necessity for offering remarks like the above has been long present to us; that they are not mistimed, we think, is warranted by the Prospectus now in circulation, and advertized in the daily papers, of "A Musical Union," to be held under the direction of Mr. Ella, at that gentleman's residence, under the presidency of H. R. H. the Duke of Cambridge, the patronage of the Earl of Westmoreland, the Earl of Falmouth, Viscount Templeton, Viscount Adare, Lord Saltoun, Sir George Clerk, Sir Andrew Barnard, Sir John Campbell, and a distinguished committee, the object of which is to give *at a distance* of the choicest instrumental chamber music, once a fortnight, from February to August—or to count by the almanac, thirteen concerts—"one guinea being paid on receiving the card of membership!"\*

The 'Musical Union,' the public are informed, "will be conducted in the same spirit—with every improvement of which the idea is susceptible—as the *Réunions Musicales* of Mr. Ella last season, when the following artistes honoured him with their company:—Messrs. Mendelssohn, Costa, Lablache, Moscheles, Döhler, Benedict, Thalberg, Ernst, Sivori, Piatti, Saindon, Joachim, Hausmann, Meyer, Offenbach, Salaman, Kiallmark, Puzzi, Mühlensfeldt, Rousselot, Barret, Ormsby, Lazarus, Guynemer, Thomas, Hill, Dragonetti, Goffrie, Schulz, Osborne, Tolbecque, P. Cramer, Bosen, Lucas, Hancock, Macfarren, Hatton, Goodban, Howell, Ribas, and J. B. Cramer." The *Réunions* referred to, were private parties, at which all the above artists (save perhaps Sigs. Costa and Lablache) performed—and gratuitously. Are we then to understand, that now, when the undertaking has assumed a professional form, the same artists will perform professionally? Let us look into the matter more closely. We will assume that the Director makes to the "Musical Union" a free gift of his time, services, and rooms (the latter alone involving a present worth some *fifty* guineas) without thought of remuneration, past, present, or to come. Still the mere current expenses of the undertaking (including the publication of a "Record," which is to commemorate the proceedings of the Society) can hardly be less than four to five guineas a concert. We will assume the Union to number two hundred members, the largest number which can be accommodated in a private room—thus only eleven guineas a concert are left for the chamber musicians! How are we to reconcile this with paying, at their usual scale of remuneration, the professors named on the above list? Why, any single one of the first five pianists here named (not to begin with the Ernsts and Sivori) would of his sole self more than absorb the whole disposable sum: so that if two artists were wanted in concert, the Musical Union must speedily become the Musical Ruin. But instrumental chamber music demands three, four, five, up to nine executants:—not all, indeed, equally high in the scale of remuneration. If, therefore, the Thalbergs and the Ernsts are to be heard, it must be gratuitously, or on abated terms; and the question naturally arises, how far the high names of President, Vice-president, and Committee are brought to bear on the negotiation? It being recollected that these are no benefit meetings, at which one artist borrows of another the help he is willing to return—but exhibitions of the choicest master-works, demanding the most elaborate training and the most careful rehearsal, for the detection or the instruction of some of the highest personages in the kingdom.

Allied to the principle which we have here denounced, is the call, too often peremptory, made on artists for charitable purposes! There is something ungraceful, at best, in the rich carrying the begging-box, and soliciting aid from those who are comparatively poor; in the strait-laced asking favours from a class they are accustomed to decry: but it should be held disgraceful whenever it is not warranted by a contribution more than proportioned to the fruits of the musician's time thus demanded from him. The plea, or bait, of such charitable deeds serving as an advertisement, is too unworthy to be advanced, or listened to. Few persons, from time immemorial, have been more open-handed and open-hearted than the Artist. We would strengthen this disposition: but it should be by protecting his free will; by placing him on that equality among his fellows to which an honourable remuneration for his labours, from those able to remunerate, is essential.

[Our professional readers will thank us for transferring to the pages of the *Musical World* the above right-principled and ably written article. It expresses sentiments which we have long wished to convey, on the subject of Mr. Ella's proceedings, and in happier language than we could have used.—Ed. M. W.]

#### STREET MUSIC.

(From the Examiner.)

In disposing of a case of assault, arising out of the grievous provocation of street music, Mr. Hall said—"The words of the act could not be strained, as they only prohibited these men from playing in the street, 'on account of illness or some other reasonable cause.' If the

\* About 1s. 7d. a concert!—(Ed. M. W.)

annoyance felt by unmusical or studious persons was to be held as a 'reasonable' cause within the meaning of the act, he feared that all these poor people would be ruined, and every prison would soon be full of them." But some of the studious people, on the other hand, may be ruined, and the prisons filled with them, if the musicians are to have full powers of disturbance. And what is music, what is to be taken for music, or to pass for music, under the protection of the Act of Parliament? Are any sounds made by a musical instrument, no matter how unskilled the hand, to be considered and privileged as music? Next, what are musical instruments? Is the old hurdy-gurdy we all know so well, and hate so much, a musical instrument? Is the bagpipe a musical instrument? Is the screeching clarinet, blown by the old Scotchman, a musical instrument? Is a cracked fiddle a musical instrument? Are these to be classed and protected as instruments of music or instruments of torture? Certain it is that they are most profitably used as instruments of torture. When any dislike to them is discovered, a dead set is made at the house, and they play upon it as a battery plays upon a besieged place, till they compel a capitulation. Under the Act of Parliament, unless one has the good fortune to be ill, there is no way of getting rid of them but by buying them off. Many quiet housekeepers support larger bands than her Majesty's; that is to say, if they cannot support their detestable noises, they support the performers by compromise. We know a square in which the musicians have laid regular siege to house after house, and finally subdued them all, brought them all to terms. A long stand has been made against the lame organ, the screeching clarinet, and the cracked fiddle; but the hurdygurdy, brought up when all else fails, overpowers all resistance, it is invincible. Mr. Hall observes that, if the annoyance felt by unmusical persons were a reasonable cause for removing the performers, they would be ruined. But the annoyance is felt by the musical, not by the unmusical. What, then, in the meaning of the Act, is reasonable cause of objection? Is it that you like music, or that you do not like music? The taste or distaste is equally irrelevant, for there is no music in the case. How does a *charivari* in the ear of the law differ from a street band? If a cracked fiddle and a hurdygurdy be musical instruments entitled by Act of Parliament to a patient hearing, what are marrow-bones and cleavers, what pots and pans, what kettles with stones in them, what the salt-box and ladle? How is a riot to be distinguished from a serenade? Surely the Act of Parliament should define what are to have the licence of musical instruments, and in what state and what hands they are to be deemed musical. The best trade in the streets at this time is that of the music nuisance, licensed by Act of Parliament. The vagabonds have found out that it is not necessary to play on the instrument, that their business is to play on the ears of the tormented, and the consequence is, that all cracked and damaged instruments have wonderfully risen in the market. As for the old hurdygurdy, it bears the value of an apollonicon. The good organs—and there are some excellent ones—are at a sad discount. They don't bring people to terms at all. Their case is like that of Handel *incog.* in a country church. The great composer having volunteered to play the organ at the end of the service, the congregation, struck by strains so new to them, lingered in the church to hear more, upon which the regular village performer pushed Handel from the stool, saying, "This will never do, you can't play them out at all; see how I'll play them out." With the street music now the terms are those of the turf, play or pay, and the pay is preferred by all persons troubled with ears. The law appears to have taken a great turn on this subject, but in reality there is a consistency in its seeming inconsistencies. Some few years ago we had to fight the battle of the street-singers against the magistrates. Upon the plea of cresting an obstruction, the sons of song were sent to Bridwell. The obstruction was, of course, proportionate to the pleasure given. The hurdygurdies and cracked fiddles are quite guiltless of obstructions. On the contrary, they may be observed to clear a space around them; a fair field, with certainly no favour. In proportion to their annoyance is their toleration. It is only where there is evidence of popular gratification that the law and the magistracy are severe.

#### Foreign Intelligence.

LEIPSIK.—(From our own Correspondent.)—The first appearance of Miss Lincoln from London—the long promised and with the more interest expected, since a number of years have greeted the triumphs which her country has sent us in her singers. It is no wonder that as each is expected to surpass her predecessor—that timidity in the singer results—which is not only understandable, but to a right good artist pardon-

able. So then Miss Lincoln did not appear without considerable nervousness, with a song from Handel's *Theodora*. The vocalisation which the English language requires little pleases our German ears. Differing from ours, which allows the singer the modification of every vowel—in disfavor of lovelier sound—the English language requires a number of disagreeable contractions of sound in order to pronounce well—then the song itself, in spite of its softness and sentiment, requires a great voice, and however masterly it may be, can excite few sympathies in a large public; finally the circumstance—that from the first impression an immense deal depends—made the, in other respects, justifiable choice, not quite so favorably received, as otherwise might have been the case. Afterwards, when the singer, by the aid of applause, encouraged in the delivery of an *aria* from Rossini's *Semiramide* with chorus, displayed her talent and execution—she was heartily applauded. The voice of Miss Lincoln, though not possessing such original beauty of tone, as for instance that of Miss Birch, and not, moreover, remarkable for power, still possesses much flexibility, which with a distinctness in the execution of roulades and ornaments, does excellent service. We were particularly pleased with her shake—the utterance of which was easy and sure, even in high passages, in which she made us hear the B natural with well developed power; the same can be said of the chest sounds, which fix the character of her voice, and are surprisingly powerful. In short we have ground for thinking that our public will be as gracious with her, as it has been with all the singers that England has hitherto sent us.

NAPLES.—The following extract from a letter addressed to us by our talented and excellent friend, Parish Alvares, will, we think, interest our readers. We have been compelled to lay it aside for a time, owing to a press of important business, but the information it contains is hardly the less valuable, and we are certain our readers will thank us for allowing them a perusal.

Naples, Nov. 26th, 1844.

My Dear —

I trust you will not accuse me of forgetfulness for having so long delayed my promise of writing to you, as I have been induced to do so from having nothing of import to communicate; and even now, it is more from the desire I have to be in correspondence with an artist who has so truly at heart the interests of British Musicians, than from a belief that anything I can write may be worthy of your consideration. You must therefore take the goodwill for the deed. I am now making a little tour in the principal towns of Italy, and although it is not precisely the country for music, yet a solo performer merely from the novelty of the thing has a good chance of success. However my principal motive is to amuse myself, for during the summer at Vienna, I was very diligent and have written a great deal. I have finished my symphony and had it performed, I am happy to say that it pleased, which considering how difficult a place Vienna is for these sort of compositions, is rather flattering. On my return from Italy to Vienna, it will be performed again for the benefit of a charitable institution, under the patronage of the Emperor of Austria, and I shall then take the liberty of sending a few details, and some of the critiques from the German. I shall also on my journey to London, next season, have it performed at Leipzig, and if it succeeds also there—I shall then endeavor to "get up steam" and have it performed in London. It is merely because I love music for its own sake, that I give so much time to these orchestral compositions, as in a pecuniary point of view there is not the least encouragement. I only wish to prove to my countrymen, that had I had time and means, I might have been something more than a harpist. I have also written a new concerto for the harp, and trust I shall have the pleasure of performing it in London, next season. I have nothing new to write you from Germany, as the summer is a dead season, and I was in the country the whole time. I can only say that I was at the first Philharmonic Concert previous to my leaving for Italy, and was highly delighted with the performance. You may form some idea of it, when I say, that they have generally from ten to twelve rehearsals for each concert, and it is perfection itself. Beethoven's music to *Egmont* was performed with a declamation written on purpose by the celebrated German Poet, Grillparzer. I don't know if it has been given in this form in London, but I

think it would please immensely. Mrs. Bishop is singing here at the *San Carlo*. *Bochsa se repose sur ses lauriers*. Remember me most kindly to Mr. Macfarren, and to any others of my acquaintance, who bestow a thought on their brother artist and countryman. I am getting heartily tired of the continent, and think seriously of returning and fixing myself in my native country—as so many foreigners find their account in England, I trust the English will not refuse a few crumbs to one of their own. If you can find time to write me a few lines it would give me infinite pleasure, and in the hopes of finding you in health and prosperity on my return,

Believe me, dear —,

Your's most sincerely,

PARISH ALVARES.

P.S. I shall remain here till the end of January.

BRUSSELS.—The third concert of Leopold de Meyer, in the *Salle du Waux Hall*, on Saturday the 14 ult., created as great a sensation as the two previous ones. The following is a *fac simile* of the programme:—

## Salle de la Société Philharmonique.

SAMEDI 14 DÉCEMBRE, 1844.

### 3<sup>ME</sup> ET DERNIER CONCERT,

DONNÉ PAR

LEOPOLD DE MEYER,

PIANISTE DE S. M. L'EMPEREUR D'AUTRICHE.

#### PROGRAMME:

##### PREMIERE PARTIE.

- 1<sup>o</sup> Fantaisie sur des motifs de *Lucrèce Borgia*, composée et exécutée par L. de Meyer.
- 2<sup>o</sup> Nocturne, composée et exécutée par L. de Meyer.
- 3<sup>o</sup> Galop de bravoure.
- 3<sup>o</sup> Fantaisie sur *Lucie de Lammermoor*, de Liszt, exécutée par L. de Meyer.

##### SECONDE PARTIE.

- 5<sup>o</sup> Introduction et étude, composées et exécutées par L. de Meyer.
- 6<sup>o</sup> Fantaisie sur des motifs de *Norma*, composée et exécutée par L. de Meyer.
- 7<sup>o</sup> Adagio et Carnaval de Venise, arrangées et exécutées par L. de Meyer.
- 8<sup>o</sup> Marche marocaine, arrangée et exécutée par L. de Meyer.
- 9<sup>o</sup> Valse de bravoure.

Le Concert commencera à huit heures très-precises

Such a concert as this—consisting of nine pieces of instrumental music, played on *one* instrument by *one* performer—would scarcely pass muster in England. But our *concerts monstres* are quite unknown to the Belgians, who, provided the fare be good, are not anxious about the multiplicity of instruments or players. The Brussels papers are loud in the praises of De Meyer. "No one before," says one of them, "ever essayed to support singly an entire concert, except Liszt and Dreyschock, and even they were not successful." It appears, that after the concert several bouquets were thrown at the feet of De Meyer. "We can affirm," says *L'Independence*, "that this ovation was not preconceived, as is too often the case, for we saw these bouquets, a moment before, in the hands of ladies who bear the names of some of our most distinguished *financiers*." It is rather curious to make this excuse for a received custom. Leopold de Meyer, after his fourth concert, was to take a tour

in the provinces. We extract the following from a letter, received some time since. (The commencement of the letter involves details of the first and second concerts of De Meyer, with which our readers are already acquainted.)

Brussels, 14th Dec.

On Friday, I give my fourth concert, and on Saturday I join the Milanellos, in concerts, at Antwerp, Louvaine, Liege, &c. We shall also give concerts in most of the provincial towns, at each of which I am to play duets with Therese Milanollo. A letter from Vienna informs me that Moscheles is there, and has lately given a concert. I leave in ten days for Paris, where I am curious to know what my reception will be after an absence of four years.

LEOPOLD DE MEYER.

We expect, daily, a letter from Paris—and will immediately let our readers have the benefit of the information it may contain.

### Miscellaneous.

**SOCIETY OF BRITISH MUSICIANS.**—A trial of new works by members, occurred on Friday morning, at one o'clock, at Erat's Harp Saloon. The following new compositions were rehearsed:—*Quartet*, for piano, violin, tenor, and bass, by Mr. Charles Horsley—*Quintet* in C minor, for the same instruments, with a second violin added, by Mr. H. J. Westrop—*Trio* in A flat, for piano, violin, and violoncello, by Mr. Henry Wylde—and a *Trio* in E minor, for the same instruments, by Mr. Walter Cecil Macfarren. To-morrow morning, another trial of chamber compositions, vocal and instrumental, will take place. The last *soirée* of the first series took place on Friday evening week; we subjoin the programme:—

Quintet in C (Op. 29), two violins, two tenors, violoncello, and contra bass, Messrs. Willy, J. Jay, Hill, Weslake, and Lucas—Beethoven. Song, "Maraton and Yaratilda," Miss Dolby—Attwood. Glee, "By Celia's arbour," Miss Duval, Messrs. Cox, Calkin, and Seguin—W. Horsley, Mus. Bac. Trio in E flat, No. 1, (Op. 12), pianoforte, clarinet, and bassoon, Messrs. Potter, Key, and Keating—Cipriani Potter. Quartet, No. 1, in D, two violins, tenor, and violoncello, Messrs. Case, Jay, Hill, and Lucas—James Calkin. Song, "Over hill, over dale," Miss Grant—T. Cooke. Septuor, pianoforte, flute, oboe, horn, tenor, violoncello, and contra bass, Miss Calkin, Messrs. Clinton, Jennings, C. Harper, Hill, Lucas, and C. Severn—Hummel. Song, "Meine Ruh' ist hin," Miss Rainforth—G. A. Macfarren. Glee, "E'en as the sun," Miss Duval, Messrs. Cox, Calkin, and W. H. Seguin—Sir H. R. Bishop. Accompanyist on the pianoforte, Mr. C. E. Horsley. Director for the evening, Mr. W. Erat.

We have only space to say that the instrumental compositions, including the ingenious and beautiful *trio* of Mr. Potter, were excellently played and entirely appreciated by the audience. The vocal music was unusually good. Miss Dolby was encored in Attwood's song, which she rendered with exquisite taste. Miss Grant, one of our most improving artists, a recent and valuable acquisition to the Society's vocal forces, received a similar compliment in T. Cooke's song, which, in spite of indisposition, she interpreted most effectively. Miss Rainforth was delightful in the charming *lied* of Macfarren, the best musical rendering of Goethe's impassioned poetry with which we are acquainted—not even excepting that of Schubert. The glees were steadily sung and much applauded. One of the best specimens of executive power was Miss Calkin's spirited rendering of the piano part of Hummel's *Septet*, in which she received very efficient aid from her brother instrumentalists. The first *soirée* of the second series, will take place on Thursday, the 17th instant.

**CROSBY HALL.**—The third sacred concert, under Miss Mounsey's direction, took place last night to a crowded auditory. The full particulars in our next.

**ANOTHER NEW OPERA BY BALFE.**—This mercurial composer has returned to Paris, and is now busily engaged in the composition of another new opera, the libretto of which has been written by M. S. George, the author of *La Reine de Chypre*, and forwarded to Mr. Bunn, for translation into English. The principal part is intended for Madame Thillon, whose engagement at Drury Lane commences in May next. It is also said that an Italian Opera, by Balfe, called *Elfrida*, will be brought out at Her Majesty's Theatre, in May next.—(*Atlas*.)

**MR. HORN.**—We shall notice the interesting vocal entertainments of this distinguished artist in our next number. Press of other important engagements has hitherto prevented us doing Mr. Horn the justice, and ourselves the pleasure, of recording his deserved successes.

**MR. HENRY RUSSELL** has announced, at his next entertainment, some musical illustrations from Shakspeare's "Richard III.," which are looked forward to by the public with much interest.

**PRINCESS'S THEATRE.**—We have attended a second performance of the *Italian in Algiers*—but, as we intend entering somewhat into detail on the subject of this sparkling inspiration of Rossini's early youth, an inspiration instinct with the feeling of Cimarosa and the best composers of his day, we must once more defer our notice for a week, contenting ourselves with complimenting Mr. Maddox on the spirit of completeness and propriety with which the opera has been produced. We are glad to see a talented Englishman, Mr. Lovell Phillips, wielding the *baton* in the orchestra. This is a manifest improvement on the previous arrangement.

**MR. RANSFORD** has announced his "Illustrations of Gipsy character," for Thursday, January 16, at the Store Street Rooms. They will, doubtless, from their novelty and interest, attract a crowded audience. Mr. Ransford and Miss Ellen Lyon will alone support the vocal part of the entertainment.

**SIGNOR COSTA AND THE PHILHARMONIC.**—(*From a Correspondent.*)—We are curious to hear the opinion of the continental dilettanti on Signor Costa's appointment. Of the extraordinary consistency of this proceeding, with the lofty principles of the society, and its professed opposition to modern Italianism, there cannot, of course, be two opinions. Financial difficulties are the plea, and the experiment of last season with Dr. Mendelssohn is, we presume, the precedent from which success is anticipated. But be these things as they may—whether the directors have or have not a plea for what they have done, it is impossible to regard their policy in any other light than as a prostration of the society at the shrine of fashion, an attempt to purchase favor in the high places by a reckless abandonment of the principles upon which the institution was founded, and has hitherto acted. "Oh! but Sig. Costa is only conductor, he is not a director; the arrangement of the selections will be in the same hands as before." Just as if people of fashion would come to the Philharmonic for the sole pleasure of seeing Sig. Costa wield the *baton* of office. The appointment of this gentleman may be all very well for a warrant of what is to follow it, to those whom it is intended to propitiate; but to pretend that concession will stop here, is only to say that the directors cannot even see the nature of their own policy, and of the measures necessary to its success. If there be an Italian conductor, there must be an Italian selection to match, else what will their new conductor avail them? Whom will they conciliate? Thus the experiment must fail altogether, or the selections soon degenerate into a mere epitome of the prevailing fashionable tastes, and the Philharmonic



concert room, so long a Temple of the Muses, will become a saloon of the circles, and a fit appendage to their great baby-house in the Haymarket. It is melancholy to see a society, which has so long and so successfully stood in the van among the defenders of true against false taste, plucking its well-earned laurels from its brows to cast them at the feet of the vulgar-great, and see them trodden upon, and all for a supply of money, which (however necessary), did the directors possess among them the commercial knowledge of a school-boy, they might obtain elsewhere, without blemish to the society's reputation, of which they profess to be such zealous guardians. There has long been an extensive schism among the members and associates of the Philharmonic. The members and supporters of the old party which founded the institution are jealous of the race of young native writers which has lately arisen, pretend to consider them as upstarts and intruders, and are accustomed to speak of them, and even treat them when they can, with a contemptuous indifference; the more irritating to the talented, as it comes from men who have no title to respect but their years. We could give examples of this conduct, and even name names, if it were not too notorious for denial. Now these gentlemen who, it seems, have still a majority among the members and committee, may very naturally think that to lower the subscription (which is the only means of saving the society) would let in a class of persons who would soon deprive them of their influence in the management; and hence they have resolved to throw themselves and the society at the foot of the aristocracy, as the best means of preserving their power, recruiting their finances, and possibly indulging their jealousy of their youthful and talented compeers. Whether we have hit upon the true key to this business, or not, one of two results is pretty certain. The measure is a desperate one. If it succeed in its object of obtaining support from the great propitiating fashionable taste, the reputation of the society dies, and another will arise from the ashes of its fame. If the experiment fail, it will involve the ruin of the party that adopted it, and the government of the Philharmonic will pass into more worthy hands.

J. G.

MR. BRAHAM'S concert, which took place last night, in the Hanover Square Rooms, will be noticed in our next.

MR. HENRY RUSSELL is engaged by Mr. Leader, the spirited publisher, of New Bond Street, to give his entertainments at eight of the forthcoming Institution Concerts, in the vicinity of London.

### Advertisements.

#### THE MUSICAL EXAMINER.

Owing to a Chancery Suit now pending in the firm of Wessel and Stapleton, the publication of the Musical Examiner is temporarily suspended, but will be resumed as soon as the Court shall have come to a decision.

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December 26, 1844.

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Commencing at Eight o'clock, at the above large room, when he will sing "The tent scene in Richard III." "Tis now the dead of night," "The ship on fire," "The marian," "Prairie song," "The Gambler's Wife," "Dream of the Reveller," "The Boatman of the Ohio," "Going over the mountain."

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### THE GIPSIES!

MUSIC HALL, STORE STREET, BEDFORD SQUARE.

#### MR. RANSFORD

Has the honour of informing the Public that he will give his

#### ILLUSTRATIONS OF GIPSEY LIFE AND CHARACTER,

Interpersed with Original Melodies, assisted by Miss Ellen Lyon, on THURSDAY EVENING, Jan 16, to commence at 8 precisely. Pianoforte, Mr. L. Emanuel.

PROGRAMME. PART I.—Early recollections of the Gipsies.—A subject of much interest.—Celebrated in poetry and romance.—Sir Walter Scott.—Wordsworth.—First impressions of a gipsy encampment.—Their mode of living.—Habitations. Song, "The Gipsy's tent." Origin of the Gipsies.—Belief in their Morisco, Egyptian, and Indian descent.—Probability of the latter.—Story of their expulsion from Egypt.—Veneration for their language.—General similarity in all places.—Fidelity to each other.—Instance.—Gipsy laws.—Obedience to their chief.—His duties. Song, "The Gipsy monarch." Their vagrant habits.—Avocations.—Tricks of horse-dealing.—Thievish propensities.—Poisoning of Cattle.—Knowledge of herbs and surgery.—Formerly renowned for manufacturing philters and poisons.—Fortune Telling.—How managed. Ballad, "The Gipsy's blessing." Dislike to strangers.—Difficulty of access to them.—Introduction to a band through the chief's brother.—The encampment described.—Cool reception.—Eventual Cordiality. Song, "The Gipsy boy." The Gipsies' remove.—Females of the tribe.—Linder.—Arrival of the chief.—His person described.—Feast to his honour.—Interview with his daughter. Ballad, "Fair Linder." The festivals continued.—Assignment of duties.—My guardianship of the camp.—Sudden arrival of the chief's brother.—Order for departure.—An unwelcome assistant sent.—Our quarrel.—My providential deliverance.—Return of the band.—Death of Linder.—Her burial. Ballad, "The Gipsy's dirge."

PART II.—General observations on the Gipsies.—Their number in Europe.—Hungary their head quarters.—Gipsy villages.—Impunctability of Governments to civilize them.—Severity of olden laws.—Restrictions in England.—Royal edicts against them.—Scottish Gipsies.—Attempts to rid them by the Earl of Arrian.—John Fawcett.—Elopement of Lady Cassilis with one of his descendants.—Prejudices against the Gipsies.—Abduction of children. Ballad, "The stolen child." Their irreligion.—Wallachian proverb.—Superstitions.—Partiality for good cheer.—Extravagant Feasts.—Their sociality among themselves. Song, "The merry Gipsy band." Gipsy Females.—Early training in deception.—Personal appearance.—Fondness for ornament.—Softness of their voices.—Anecdote of Madame Catalani.—Love for their offspring. Ballad, "The Gipsy's Lullaby." Gipsy females (continued).—Constancy to their husbands.—Devotion in times of danger.—Remarkable instance of heroism.—Conduct before marriage.—The betrothing. Ballad, "The Gipsy bride." Their weddings.—Gaily celebrated.—Extravagance of the bridegroom.—Ceremony of marriage.—Procession to the church.—Gipsy dance described. Song, "The Gipsy's wedding." Remarks on the Gipsies. Finale, "The Gipsy's laughing song."

Tickets, 2s. Reserved Seats, 2s. 6d. each. Private Boxes to hold six persons, One Guinea each. To be had of Mr. RANSFORD, at his Music Warehouse, Charles Street, Soho Square; and of all the principal music sellers. Books of the Words, and the Music of the above Melodies, to be had of Mr. Ransford, as also at the Rooms. MR. RANSFORD will repeat the above Entertainment in the Music Hall, on Thursday Evening, January 23rd and 30th.

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#### PRELIMINARY REMARKS. (Continued.)

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(To be continued.)

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Bacchus ever fair, (song and chorus) .. Ditto .. 2 0

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How willing my paternal love .. Ditto .. 1 0

Lord to thee each night and day .. Ditto .. 1 6

Mirth admit me of thy crew .. Ditto .. 1 6

Now heaven in fullest glory shone .. Haydn .. 2 0

O ruddier than the cherry .. Handel .. 2 0

Revenge, Timotheus cries .. Ditto .. 1 6

Rolling in foaming billows .. Haydn .. 2 0

Tears such as tender fathers shed .. Handel .. 1 0

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The trumpet shall sound .. Ditto .. 1 6

Thou art gone up on high .. Ditto .. 1 6

Thus said the Lord to Cyrus .. Ditto .. 1 0

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Why do the nations .. Ditto .. 1 6

With joy th' impatient husbandman .. Haydn .. 2 0

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## A CATALOGUE OF THE PIANOFORTE WORKS, &c. &c. OF WILLIAM STERNDALÉ BENNETT.

### CONCERTOS WITH ACCOMPANIMENTS.

PIANOFORTE PART.

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- \*FOURTH (in F minor) with the favorite Barcarole, as performed by the author at the Concerts of the Philharmonic Society, Society of British Musicians, and Leipzig, &c. .... 8 0
- \* These Concertos, from the grandeur of the design and the elaboration of their development, may be justly termed *symphonies*, with pianoforte obligato. The unanimous opinion of musicians has awarded them a place by the side of the masterpieces of Mozart, Beethoven, and Mendelssohn—who, among the great German composers, have produced the finest models of the Concerto. The Royal Academy of Music, in London, and many of the most famous Musical Institutions of the Continent, have adopted the Concertos of Mr. Bennett, and the study and practice of them forms a necessary part of the education of the students.

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The first of these consists of a single movement, elaborately developed. It has been performed by the author, with distinguished success, both in England and on the Continent, and has generally been pronounced by musicians and the ablest critics of the Press, as one of the most elegant and finished of his works.

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\* The Orchestral Accompaniments to these Works can be had on application to the Publishers,

January, 1845.

**COVENTRY & HOLLIER (LATE PRESTON), 71, DEAN STREET, SOHO.**

London:—Printed by George Nichols, of Earl's Court, Leicester Square, in the County of Middlesex, Printer, at his office in Earl's Court, Leicester Square, aforesaid; and Published by George Fulkens, at the "Musical World" Office, 60, Dean Street, Soho; where all communications for the Editor are to be addressed, post paid.—Thursday, January 9, 1845.

The "Three Impromptus," and the "Three Romances," come under the same category as the preceding—differing only in this—that they are brief paintings of sentiment, and have no intent whatever to simulate what is ordinarily termed *descriptive* music.

"Genevieve" is a romance composed for the Leipzig *Allgemeine Musikalische Zeitung*, and therein published as a fac-simile of the author's handwriting.

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